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Handy

Memphis Music Magazine

Elvis Presley

1935-1977



ALSO:

So You Want To Buy A Stereo?
NAMM Marches On Atlanta
FM 100 Music Notes
River City Rap
Cruisin'
Song Sharks In Area
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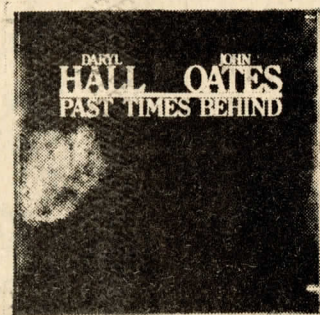
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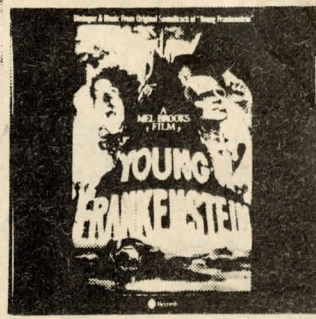
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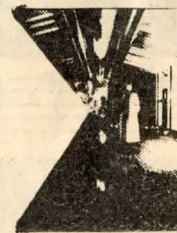
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Target
Eddie Floyd
Rising Stars
Zorro
Elvis by Kay Waller

HANDY

September 1977
Volume 1, Number 2

Publisher: Pat Miller
Editor: Everybody
Contributing Editors: Anybody who
wants to
Staph: Bill Shut, Guy Norrid, Jack Muth,
Vicki McLaurin, Sandra Vaughn, Rick
Denson, Ray Dupree, Steve Watermier,
John Drown, FM 100, NARAS, etc.
Contributors: Jeannie Ryan, George
Bryant, NARAS, Jerry Swift.

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RIVER CITY RAP

Readers Write In

Everyone here read with interest your new magazine. I'm sure it'll be a success and vital contribution to our town. I hope you'll give us a chance to present a few of the Memphis bands we exclusively handle in one of your future issues. I don't mind bragging that we've been around longer than any of them from the early days of radio and WMC-TV to the present. We still pack 'em in! Our dixieland bands are still top drawers in the South, and of course we have anything else from disco to calypso too. Hope you'll find time to show all sides of Memphis Music. Again we wish you and your talented staff the best of luck.

Berl B. ("Bo") Olswanger, Jr.

I must say that I am greatly impressed with your new magazine. Memphis has long needed a magazine to cover the news of the great music and musicians that this city has to offer. May your future be very long and happy, and KEEP ON ROCKIN!!!

Gary Hager
Music Factory Recording Studio

Congratulations on the birth of Handy Magazine. I hope you can keep it going because the Memphis music industry sure needs a voice.

Many thanks for the MMM t-shirt. I will put it on display at the Shrine Building.

Paul Savarin has an artists rendering of his new "Blues Palace" You may want to get a copy for use in your next issue.

Don Hassell
Kandue

In regard to the report in this month's issue of Handy Magazine, concerning "Coon Elder Band featuring Brenda Patterson"'s promo tour into Texas. It seems I remember your hometown as being Memphis, Tennessee. Actually, I don't blame you for claiming Texas as your home state, but don't you think Dallas should be listed as your hometown?

Your "illustrious"
Mother and Sister

Just read your first issue and found it to be interesting although the photography leaves something to be desired.

If this is going to be a successful magazine, it must be relevant to everyone. It almost must include articles not only on musicians, but on people behind the musicians. These people, too, are helping keep Memphis music alive.

I would like to call your attention to a young person who has gone unrecognized in the music community by the press. Being a Black feminist myself, I think you should take note of this person.

Her name is Linda Lou McCall. She is a booking agent with National Artists' Attractions (and probably the only Black female agent in the city!) She co-manages a group called CON-FUNK-SHUN. Recently she was elected to the Board of Governors of N.A.R.A.S. Before becoming an agent, she was probably the only Black female roadie. She traveled with CON-FUNK-SHUN setting up, designing and executing their lighting. She has done lights for various other top acts. McCall has just been hired to be the publicist for the Beale Street Reperatory, having been a top writer and photographer before moving to Memphis. She has done album covers and written liner notes for Memphis musicians. Need I go on?

If you are really sincere about calling attention to people who are into Memphis music (she's also married to one of the members of CON-FUNK-SHUN), you should get an interview with this lady. She could be an inspiration to other young Black women wishing to get into the music business, in capacities other than vocalists.

Keep up the good work with your magazine.

Cheri Wells

Just a note to again say "thanks" for the write-up in your Memphis Music Magazine, Handy. What you are doing is something that we in the Music Industry have needed for a long time. Handy should provide the vehicle to bring Memphis music together.

Enclosed you will find photos and promos on a couple of the artists I have here locally. We operate mainly in an eight state territory and a lot of our talent is out of town. Whenever I have something here I will send you a promo on it. If you should need any photos or promos, please feel free to contact me.

Mike Dye
Music Factory Recording Studio

First of all, thank you for your support of Memphis Music. Some of us have beat our heads against the wall trying to promote (no matter on how small a scale) Memphis Music, and were beginning to wonder about it. Some have thought not - hence the steady migration of music people out of Memphis.

I believe that Memphis is the cradle from which came the industry that has influenced all the music this old world has seen in the last 25 years. I also believe that with a lot of: 1. positive thinking; and 2. positive doing, Memphis could take its rightful place at the head of the music industry. Memphis - when music came from the soul & inside - not copied off prominent hits or produced by formulae in plastic bags on the coast. Memphis has got it! It's time! It's time!

Mike Ladd
Mike Ladd's Guitar City

So You Want To Buy A Stereo?

— By Ed Marshall

Lots of people these days are moving up in their home music systems. They are getting away from putting money into a piece of furniture and investing in a real sound system.

A stereo system these days is a major purchase. You should be careful about how you buy your system. *Don't be in a big hurry!* We would like to offer you information that may help you get your money's worth.

When buying a system, most people spend all of one day running around from shop to shop. They usually buy out of frustration, because of lack of knowledge, at the third or fourth store.

Here are some basic rules that may help you:

#1. The brain has no real memory for sound quality. You, the buyer, are at a great disadvantage in comparing sound from shop to shop.

#2. Your ear is not flat. Each person has different hearing. Some speakers you listen to are better than others in the same price range. It becomes your choice of how close to a mirror image the speaker can reproduce the music. So take a good condition record you know well and listen.

#3. The term "power" is often stressed as the most important factor in the overall system. This is not true. In the final play of the system in your home, the speakers and their placement will form more than 75% of your sound.

#4. Buying special deals or used stereo is a risk at best. There is often no warranty and your investment is not a protected one. Most stereo dealers can't stand behind used stereo equipment in terms of any real warranty. The price may be very good at "first look," but if it fails, can it be repaired?

#5. It is better to save your money for just a little longer and buy the system you really want, then to take a "spur-of-the-moment" system. Why? Stereo equipment, no matter what kind, loses value quickly in terms of resale. You should buy your system to last. Quality stereo equipment is costing more to build all the time. So buy quality!

#6. Find yourself a stereo expert. There are few in the Memphis area and will tell you the truth about stereo equipment they sell. The average audio salesman will sell you "on hand" equipment. He is usually not any more adept about audio systems than "John Doe Public." He just sees the equipment more often than you do, so he can run it better.

#7. When you're ready to buy a new stereo system, go with two thoughts firmly planted in the brain: 1: Price range for the entire system. This price should include all accessories; 2: The parts in the system. Example - 1-turntable, 1-receiver, 1-tape deck, 2-speakers, etc. With these two thoughts, you probably can get the best overall deal when buying.

#8. When money is no object be especially careful. Just because equipment is costly, doesn't mean it's worth a high price.

#9. Don't take the salesman's word! Get any statement of warranty or performance in writing and have him sign his name. They'll love you for this.

#10. Don't get bent out of shape if part of your new system should not work. Because of volume selling and manufacturing, there are uncontrollable failures. Your dealer should give you a new replacement or fix yours quickly. It happens!

If you're having problems or just need an answer to a question about your stereo problems, Handy has an inhouse expert to help you!

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A Memphis Business Supporting Memphis Music

"Live Sound"

— By Ed Marshall

Every musician wants his sound system to "sound great." This, you say, is expected when most P.A. equipment is very costly. Wrong!

Price has no relationship to performance. Your personal knowledge of the system parts and their potential ability is where good or bad sound comes from.

Live performance of music or speech with careful use of the equipment and its placement in the room will give you the sound and quality you are paying your hard-earned money for.

Here are some basic rules: #1 - If you use a stage monitor, and your problem is feedback, there are three areas to think about. The microphones on stage must be the same. They must be flat. The monitor

speakers must be flat. What is flat? The microphone or the speakers must not have "built-in" peaks or dips in their response ranges.

When your system meets these two points, and you are still not getting enough volume, the room is now in the picture. You can now take a 1/2 octave or 1/3 octave graphic and make the final corrective improvements.

The best anyone can get out of a stage monitor in terms of volume before feedback, using the flat microphone, flat speakers graphic in combination are four to five tones ringing all at once. This is the end of the road. Without expensive display equipment like a Son-A-Pulse or Real Time analyzer and the highly experienced sound

man, you are wasting time trying to get any more out of the system.

Recently in town for a superb showing at Club Kizer, was rock-n-roll band Zorro. Professional sound is a basic tool for their show. All of their music is original and simply would not come across any other way. The original material was simply excellent and their use of the P.A. did the trick. You should hear this band live. Their P.A. system in the final use allowed them to properly impress the record people in Memphis. They know the value of a properly designed sound system and spend more of their time getting the benefits.

If you need information on sound problems or design of systems, write care of Handy Magazine.

Song Sharks Active In Area

A song shark is a description given to those persons who promise to help amateur song writers claiming they will adapt the writer's words to music, publish and distribute the product to interested sources. A fee is charged for this service which will vary up to several hundred dollars. Alluring ads are run in magazines and newspapers of which the following are typical examples.

"Why don't you write the words for a song? We'll help you along by composing the music free and publishing same. Send poems today."

"Write the words for a song. We revise poems, write music and guarantee to secure publication. Submit poems on any subject." These alluring offers do not tell the whole story. Here are some facts: more than 20,000 musical compositions are annually

copyrighted in Washington. Less than 200 achieve success. The amateur song writer has less than one chance in a hundred. Song sharks, however, always assure respondents to their ads that success is almost certain.

Songs are usually set to some hack tune and printed or recorded as cheaply as possible. The product is then delivered to various sources which as the music publishers, phonograph record manufacturers, disk jockeys et al. When this is done the song shark is through. He has fulfilled the terms of the contract with the client. His expense is nominal and he has realized a handsome profit. The songwriter has nothing to show for the fee he has paid except a poor recording of two of his songs on a few cheaply printed copies.

The scheme has been publicized by BBBs many times over the years. The Memphis Area BBB has received hundreds of inquiries and many customer complaints on "Song Shark" operations located here and elsewhere.

One recently established local song promoter is allegedly claiming that Memphis radio stations and their disk jockeys are interested in receiving products of amateur song writers. While we were confident the claim was false, the BBB conducted a survey of these sources during the past month and in each instance the respondent stated unqualifiedly that no attention is given unsolicited recordings. Some respondents expressed appreciation for the BBB's effort to halt the scheme.

Record Review

— By Kay Waller

Jaguar's LP *JAGUAR* is a good, tight pop album, surprisingly tight for a band who's been together for such a short time. The musicians are all obviously experienced and the music, most of it written by Roy Howell and Doug Mayo, is very solid.

Probably the best cuts are "Flying," "Wild Oats," and an instrumental called, "Following Moon." "Flying" is a delicate song that showcases Drew Hayes' strong vocals. "Wild Oats" is a fine, upbeat tune that combines good keyboard work from Mayo with Howell's mandolin to brew an anthem to youth and adventure. The song is

especially appropriate to *Jaguar*: six men who are tasting success as a group long before most bands have any kind of following.

"Following Moon" is a short instrumental segue'd into the end of "Brand New Day". Unlike the other cuts, it's a slow, quasi-blues tune with slide guitar and a simple percussion backing.

All in all, this is a good album from young, relatively unknown Memphis artists. It will be interesting to watch this group develop as they play and tour together in the next year or so. *JAGUAR* is an impressive beginning.

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FM100 MUSIC NOTES

Sweet Summertime '77 with FM-100! The times when all you want to do is have something to do, Right? Good concerts, info on what's going on from local publications, etc. Well, Handy Magazine and FM-100 believe in keeping you informed and making things happen ... I mean, who would "incite" World War Two again?

100 and 20th Century Fox did, and thanks to you, it was a big success! "Operation Ritz" began on May 23rd and ended June 2nd. "All This and World War Two" made its debut in Memphis on June 1st after many weeks, and then a second premiere the following night for the first 500 people. Phillip Rawls of 20th Century Records and the people at the Ritz were really excited about the "Invasion," so FM-100 decided to pitch in and help the "Operation" ... FM-100 promoted the "Invasion" for days to inform people that the "Invasion" was going to happen. We stationed our forces in front of the Ritz handing out official "Invasion" FM-100 window stickers. In the parking lot of the Ritz was the reinforcement of the Tennessee Army National Guard with their tanks, carriers, and the many people who curiously came to watch the "Operation."

To be a part of the "Operation" listeners were asked to wear any army gear they could dig up, and have an FM-100

window sticker on their car in order to enjoy a free showing of the movie, "All This and World War Two." If that wasn't enough, after the movie came the High Steppin' and Fancy Dancin' of Larry Raspberry and the Highsteppers! ... All of this in one big "Operation." The Highsteppers were broadcast live on FM-100 for those who couldn't be a part of the "Operation" ... and the response was great! FM-100 would like to thank the Tennessee Army National Guard, they are some great guys with a very interesting and efficient force.

Speaking of the force ... "Star Wars" is here! On June 4th FM-100 and 20th Century Fox debuted "Star Wars" at the Memphian Theatre. "Star Wars," the movie that the media had said would roll us all over ... well, believe me it was not just a bunch of hype. FM-100 was the first to get the scoop on this operation (thank you, Phillip Rawls). The week before June 24th FM-100 gave away original "Star Wars" posters, and "May the Force be with You" buttons, and "Star Wars" T-shirts (some of the best looking T's I've seen in a long time). "Star Wars" is here, if you haven't seen it by all means put it on your list of things to do!

Weekends: Weekends on 100 is the place to be! With ticket give aways to movies, concerts, etc., free albums, FM-100 T-shirts, all expense paid trips, etc. Our July

4th weekend was something "The People" could really get into ... all weekend beginning Friday, July 1st, and running through July 4th, FM-100 gave away \$60.00 album packages, watermelons, and to top it all off 100 debuted Memphis' first radio music festival featuring recorded live performances from as many live albums as we could play in four days! By now I'm sure you know The Beatles cancelled their July 4th appearance in Memphis Memorial Stadium, but FM-100 was destined to come up with something to make up for the Fabulous Four cancellation ... imagine live music on the radio all weekend plus one of the biggest parties Memphis has seen in a few years! FM-100, Mugsy, and Rosie down at Dick Tracy's Jail House decided to give the people what they want ... a party in the street with no hassles. (Well, almost). Man, it had to be an all time high! Hundreds and hundreds of people, watermelons, sunshine, and free music from The Memphis Horns, Cottonmouth, and Jaguar ... oh, yes and a new upcoming group called M.P.D. You're going to be hearing a lot about these guys!

Special promotions are always happening on FM-100. The week Bad Company was in town, FM-100 in conjunction presented a Bad Company Weekend! Along with inserts of Bad Company music for three days we gave away Bad Company/FM-100 T-shirts, a copy of Bad Company albums, and tickets to see Bad Company in concert. During another weekend with Steve Miller, FM-100 gave away copies of the Steve Miller "Book of Dreams" album with an issue of the book, *Book of Dreams*, a complete guide to the world of dreams, (even your wet ones).

FM-100 and West Coast Leathers turned listeners on one week to hand carved leather FM-100 belts including the buckle! A lot of belts were given away between June 14th and June 23rd.

FM-100 and Poplar Tunes got together one weekend and decided to pay some lucky person's electric bill up to \$100.00. In conjunction with the release of the Electric Light Orchestra's new record, "Telephone Line," we threw in two telephone answering devices! All the listeners had to do was go by any Poplar Tunes location during the week and register. E.L.O. albums were given away by Poplar Tunes, and FM-100 T-shirts that are not easy to get, mind you! Every E.L.O. album at the Poplar Tunes store was drastically reduced, and you can bet the winner, Thomas Edison, had a weekend he'll never forget!

The weekend of July 9th many things were still going on, and of course FM-100

Continued on page 14



EVERY PICTURE TELLS A STORY: Cliff Richards dropped by FM 100 studios to promote his new album "Every Picture Tells A Story" and to rap with Ron Olson.

CRUISIN'

— By Bill Shut

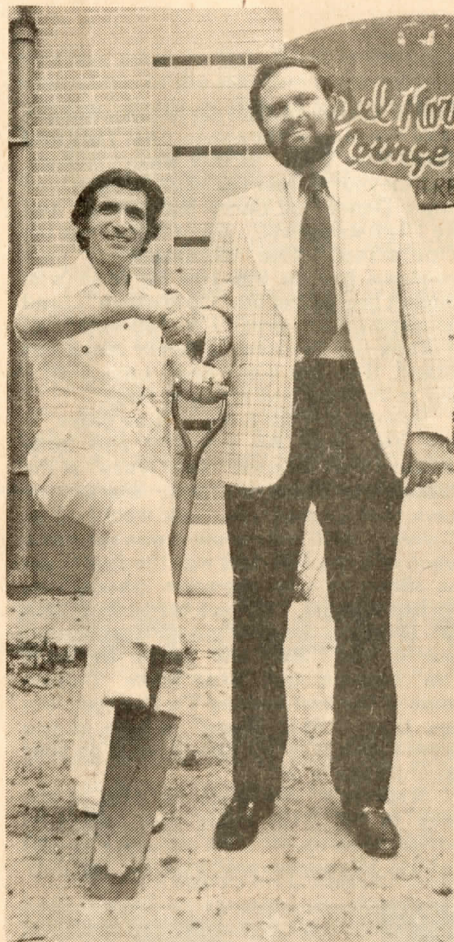
N.A.R.A.S. has elected new officers for the coming year. They are as follows: **Jud Phillips** - President; **Ms. Estelle Axton** - 1st Vice-president; **Carl Marsh** - 2nd Vice-president; **Sid Garwood** - Secretary; **Rick Ireland** - Treasurer.

For what N.A.R.A.S. has done for Memphis and its surrounding communities, **Handy** is really disappointed in you people out there, known as the general public. Every month, the first Monday of the month, N.A.R.A.S. holds a benefit to help support their activities. Because N.A.R.A.S. is a non-profit organization, their success is totally dependent upon public participation at these benefits. So, ok you people out there, attend these benefits! They are showcases for **Memphis Bands** both new and old, all types of music and many times featuring name groups. The last one held at **Taliesyn Ballroom** was a terminal success if you catch my drift, only because you people didn't attend and by George you should! Now for you folks who don't know what N.A.R.A.S. is, it stands for the **National Academy of Recording Arts and Sciences**. They are the people who vote on the **Grammy's**, and the chapter here is only one of seven. Now also, for you people who want to help and participate in the recording industry here in town, call **Jeannie Ryan**, our chapter executive director at 523-2251.

'Ole **Bill Shut** is generally pleased with our first issue reader response but he'd like to have more. So keep those cards and letters coming! If it wasn't for you readers we wouldn't be in print and besides we've had some real funny letters that kept us tickled for a while, the kind everybody likes to read. For our first **River City River Column**, we only chose the best to print so read and see that **Memphis**, its music and **Handy** have supporters from all over.

It do seem that Jazz is making a real upswing in this town and it's about time. For \$1.00 you can attend a jazz creative music workshop on Monday nights at the **Beale Street Repertory Theatre** on Poplar Avenue across from **Overton Park**. It's a really out a sight workshop that musicians and interested individuals should participate in because it represents the creative attitude that most jazz oriented people have. It's really good to see some interest in some kind of music besides Rock N Roll in this town.

Now for another happening! It's about time someone in this town (here we go again) showed some interest in the redevelopment of **Beale St.** as a historical music location that half of this **River City** was built on. Hats off to **Mr. Paul Savarin** who is going to relocate **Blues Alley** to the old **Palace Theatre** on **Beale St.** He's changing his current location to "**Jazz Alley**," (hear that jazzies!) and will call his new location **Beale Street Blues Palace**. His "Living shrine to the Blues" features his regulars: **Ma Rainey II**, **Sonny "Harmonica" Blake**, **Mose Vinson**,



Paul Savarin

"**Big Sam the Piano Man**," and **Johnny Moses**.

Mr. Horace E. Simmons, is our second great man in town to contract for a **Beale St.** entertainment facility. He owns the **Hawaiian Isle**, a blues and jazz spa and will locate near **Beale** and **Hernando**.

Now there's even another one! The **Daisy Theatre** down on **Beale** will be the sight of **The Daisy Music Hall**. It will consist of a 500 seating capacity theatre and will offer top name jazz, blues, R&B, and progressive country acts. I do hope the owners consider a lot of **Memphis** talent cause they're the best in the world. All these new clubs are scheduled to open around **Labor Day** to **October 1, 1977**.

Also it seems there are several national recording companies and restaurant chains checking out the **Beale** for locations. Good luck guys, **Memphis** needs it!

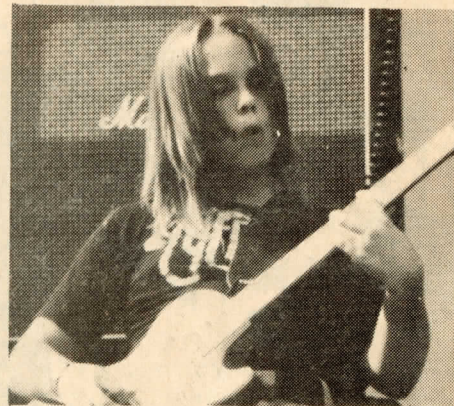
You assholes who think throwing firecrackers and shooting bottle rockets at the concerts is cool, well, you've got another think coming. It's not only annoying as hell and distracting, but it's really dangerous too. How would you like it if somebody dropped a **Black Cat** off the balcony into your hair or it exploded by your ear or in

front of your face? Think you'd like it? Hell NO! People pay good money to go see the performances at the **Coliseum** and I sure as hell wouldn't want it interrupted by some nerd with a firecracker who doesn't have the sense to know that it might blind somebody, deafen somebody, or just in general be fairly dangerous. If 'ole **B.S.** catches someone with the fireworks, he's said he'd consider giving either him and/or her a good flogging before he turned them over to the proper authorities. Tell 'em, **Bill**!

Heard a rumor that there's a new club opening at the old theatre in **Northgate Shopping Center** in **Frayser**. It's supposed to cater to loud rock and roll and it's supposed to open around **Labor Day**.

I'm really glad to see some new clubs opening in town, only bitch that **Handy** has is how come they turn down and refuse to listen to some of the local people that play here? **Memphis** music is a steadily growing industry that needs support from all sides, from the people to the merchants, to the city council! To quote unquote, from our own **Mayor of Memphis**, **Wyeth Chandler**, "It's time the households of the world learned there is more than one music center in the Great State of Tennessee." Thank you sir, I rest my case.

The **Rock Band Competition and Festival** sponsored by **Strings and Things of Memphis** was a blast! The winning group, **Tyfoyd**, really blew the judges' minds! Especially that guitarist they had, **Shawn**, who is only 14! It seems that while some groups are busting their butts searching for a lead guitar, there's some 14 year old in the ninth or tenth grade playing their fingers to the bone. Such is the case with **Shawn** who absolutely dumbfounded us. He may be only 14 but he's a mindblower!



Shawn

Remember **Sam the Sham and the Pharaohs**? Yeah, it was a long time ago! I guess I was in the seventh or eighth grade. Anyway, **Sam 'The Sham' Smaudio** is alive and well here in **Memphis** and along with **Jerry Patterson** is reworking the **Sounds of Memphis Studio**. Jerry y'all have probably seen before, he's the

drummer for **Kannon** who plays at the **Underground** down on **Lamar** and **Winchester**.

Ace Cannon has signed with **Cream/Hi Records** and is now on tour in the **Port of Spain, West Indies**. He also completed filming a national TV show which will soon be shown here. As soon as we find out when we'll let y'all know.



Ace Cannon

Also **CON FUNK SHUN** just got back from a six week recording session in **San Francisco**. Their new album is entitled, "**Secreté**," and was produced by the same dude who writes, arranges and produces **Earth, Wind and Fire**, **Skip Scarborough**. "**Secrets**" is due for release on **August 8**.

Charlie Feathers is pickin' and singing as hot as ever and is now on a 40 one night stand tour through the midwest. **Charlie** wrote, "**I Forgot To Remember To Forget**," for **Elvis Presley**.

Remember the blonde fox who sang lead for **Jumpin' Slick**, **Liz Griffith**? Well, it seems nobody was fast enough around here to pin her down to stay in **Memphs** so she split. Some new outfit in **Montreal** latched on to some of her tapes, had to have her and made her an offer she couldn't refuse. **Liz** will be recording in **New York** using **Billy Joel's** back up band, but will put together her own band for the road. She told **Handy** that she's assured of immediate release and road gigs and the tentative release date of her album is around the middle of **September**. There goes another **Memphis** Musician making it big!

Remember **Alex Chilton** of **Big Star**, **Alamo**, and the **Box Tops** fame? He's got a new single release on the **ORK** label, but it seems we can't find anything out about the

label or where it's from, so if anybody out there knows anything, let us know too! Call **Handy** at 452-0585.

Pathfinder Productions threw a real bash **August 11th** at the **Hyatt Regency Ballroom** to showcase their very talented bands. It was probably the best organized and most entertaining show **Bill Shut** has probably ever witnessed. **Steve Smith**, a young black comedian acted as MC for the show, keeping the audience in stitches in between sets.

The showcase featured **Ollie Nightingale**, **Kaye Metts**, **Mixed Emotions**, **Lee Moore**, **Cody Marshall**, the **Masqueraders** and ended with a fantastic set of **R&R** by **Sugar Bush**.



Kaye Metts



Masqueraders

Sugar Bush, if you recall, occasionally plays down at **Hi Cotton Club** and is destined for bigdom. From what we



Sugar Bush

understand, they've got a new album in the making, so watch for it. The showcase attracted all sorts of heavies in the music industry to witness the talent playing but there was one who was just there to enjoy. **Bill Shut** couldn't help but be excited when he met **Mylon Le Fevre** of **Georgia** guitarist fame. **Mylon** has backed up many of **Atlanta's** groups with his guitar prowess but his first claim to popular success was an album cut in 1974 with **Alvin Lee** entitled "**On The Road to Freedom**." It was pointed out to **Handy** that **Mylon** has his first solo album out now that was released last week.

Well, congratulations to **N.A.R.A.S** for such a successful show at the **Blues Stadium**, **August 21st**. For the people they had performing, the could have charged \$10.00 a head and still probably had a good crowd. I am pleased with the popular success of the venture which featured **Jaguar**, **Cottonmouth**, **The Memphis Horns**, **The Amazing Rhythm Aces**, and **William Bill**. Without these groups' support and others support and time, labor and experience, no telling.

Mercury Records and **Strings and Things of Memphis** should be commemorated for donating their goods, albums and a guitar, to help make the show a success. But now that you've enjoyed the show, why don't you find out how, who and why it was put on. Help music in **Memphis** grow by joining **N.A.R.A.S** Call **Jeannie Ryan** at 523-2251.

The **Freedom Express**, from here in **Memphis** played a benefit for the inmates at **Parsmans State Penitentiary** in **Mississippi**. It was an outdoor affair that seemingly went over well. Afterwards, the **Express** had dinner with the warden.

The **FM-100 RCA** street party was a smash, literally. Thanks go to **Jaguar**, **Cottonmouth**, and the **Memphis Horns** for putting up with the heat and the police. (See **FM-100** music notes) ... All proceeds from the half price beer went to **St. Jude's Children's Fund**, which is a noble cause. There was much people, the beer flowed and lots of people celebrating the Fourth. It would have been perfect except for the 100+ heat.



JAGUAR

a music phenomenon

Webster describes a phenomenon as a noun meaning "anything that is extremely unusual; an extraordinary occurrence." This definition could as well apply to **Jaguar**. How else would you characterize a band that got a record deal before it even was a fully developed, well-trying band? To those bands that have spent untold numbers of years playing in a myriad of clubs, creating followings, constantly changing personnel, **Jaguar** is indeed a curiosity.

Jaguar consists of six seasoned musicians, vocalist **Drew Hayes**, lead and slide guitarist **Roy Howell**, drummer **Walter Polk**, keyboardist **Doug Mayo**, lead and rhythm guitarist **Pat Taylor** and bassist **Ed Foresman**. But before we look at **Jaguar** as it is now, let's explore the past of this rarity, back to the very embryonic stages of **Jaguar**.

Like all births, the idea was formed by two people. **Doug Mayo** was last summer, an engineer at **Ardent**. **Roy Howle** was doing sessions work there. The two got together at night and began working on some of **Howell's** tunes he had written while at **TMI**. They mixed the songs and out of these came "Daisy", on which **Hayes**

sang back up and **Mayo** put strings. **Jaguar** was born.

Mayo knew agent **Rick Taylor** of **Don Dortch International**, so he played the finished mix of "Daisy" for him. **Taylor** is continually proving that he knows a good thing when he hears it, and this time was no exception. He immediately set the wheels in motion. He arranged for a showcase at the **Ritz** to present **Jaguar** to **Polydor**. Then he took demo tapes to **A&M** and **RCA**. One week prior to that showcase there was no band, some weeks after **Jaguar** had a recording contract with **RCA**.

There must have been a furious flurry of practice sessions. There was a lot of studio work to be done. But with such a solid group of musicians, the going may have been admittedly rushed, but not too difficult. They joke about drummer **Walter Polk** almost being trouble in the studio because he's such a strong drummer that the "little membranes in the mikes literally shatter."

One listen to the album will tell you it was recorded with precision and care. (**Howell** and **Mayo** were co-producers of the album.) And once again we hear a Memphis group sing the praises of producer **Ron Capone**. "He lets you do what you

want, he's a great guy," says **Howell**. "I have tremendous respect for him." He's busy they say, but he realizes the value of momentum in the studio and will not interrupt it.

The album was released July 15th, but the single "Daisy" released nearly a month prior to that, was, on July 11th, the #11 selling single at **Peaches**. (Yet another example of the **Jaguar** phenomenon, remember they had never before appeared in public!) "Daisy" is even receiving local airplay. But amidst all this, **Jaguar** maintains they are the most low-keyed ego band, "taking everything in stride" having been shot-down in bands before.

And so the infant **Jaguar** is taking mighty big steps for its first try. There is a 21 city tour beginning this month in which **Jaguar** will appear in clubs and will open for some as yet undisclosed big name acts. The phenomenon: already a rising single, a solid album, an energetic and powerful showing force live. And yes - already immortalized on a bathroom wall. According to a girlfriend of one of the members, the wall in the girls' restroom of the **Ritz** is emblazoned with the words, "**Jaguar** - the best looking band in town." And they are indeed, looking good!

— by Vicki McLaurin

Rising Stars

Junction

The evolution of groups playing the club scene in **Memphis**, battling their way to the top while slowly gaining notoriety and a crowd following in town is a rough, rocky road. A case in point is **Memphis' own Junction**.

The slow evolution of groups playing the club scene in **Memphis**, battling their way to the top while slowly gaining notoriety and a crowd following in town is a rough, rocky road. A case in point is **Memphis' own Junction**.

Even though they had been signed to an original 5 year contract several years ago with **Chips Monan's American Studios**, the group **Junction**, ventures, "We had done quite a few original tapes, but I guess they got conveniently lost. But now we're trying it again."

Featuring **Gary Russell** on lead, rhythm and steel guitars, **Jim Davis** on rhythm and lead guitars, **Charley Carrington** on drums, and **Taylor Pope** on bass. **Junction** comes off as basically straight R&R with heavy influences from country backgrounds. With **Gary** and **Jim** alternating lead licks on guitars, Southern R&R immediately jumps into mind. Vocals are shared by all with no particular individual claiming the spotlight. They are a group working together toward an album.

Currently working at **The Music Factory** on Summer Avenue, they expect a demo tape to be finished and ready for shopping around the end of the summer. Also, their own arrangements have been added to a song written by **Bob McDill**, who has had several number one songs on the country charts.

Experience for them is the key, all having played an average of 8 years between them, coming from other experienced bands such as **New World** and

the **Next of Kin**. Also all having been with **Junction** for over 2½ years now, they feel the break is coming.

Being confident in their management is one of the keys to success and **Danny**

Jones and **Bubba Williams** have been chosen to aptly represent them.

Featuring the best of **Memphis** musicians, **Junction** is definitely destined for what they've been working for - stardom.



ELVIS PRESLEY

Jan. 8, 1935 - Aug. 16, 1977

On Tuesday, August 16 at 3:30 p.m., the world was rocked by the death of **Elvis Presley**. At the age of 42, Elvis had been the **King of Rock 'N Roll** for over twenty years. He had millions of dollars, millions of adoring fans, and the assurance that whatever he recorded would be snapped up by the public. But too much fame and adulation can be a burden, and Presley felt the pressures of living in the limelight. In his last years he lived behind a stone fence decorated with music notes here in **Memphis**.

Presley moved to **Memphis** from **Tupelo, Mississippi**, when he was fourteen. His father had farmed and taken whatever odd jobs were available in **Tupelo**. The move to **Memphis** didn't improve the family's financial situation much, and the Presleys lived in a one-room apartment in **North Memphis**. Later they moved into a public housing complex on **Lauderdale**. Elvis apparently never forgot what it was like to be poor, and he later took pleasure in giving away automobiles and money to the needy.

His career began in 1954, when he recorded "That's All Right Mama" for **Sun Record Company**. Elvis didn't play guitar well, didn't read music, and didn't please **Sam Phillips**, the head of **Sun Records**, with the first few songs he did. **Memphis** radio stations picked up on "That's All Right Mama" and "Blue Moon of Kentucky" though, and Elvis was something of a local celebrity within a week.

Colonel Tom Parker became Elvis' personal manager shortly afterward and kept the position until his phenomenal client died. Parker proved to be just what Presley needed, parlaying Elvis' crooning voice and gyrating his hips into big money with concerts and television appearances, despite or possibly because of the fact that the wild pelvic thrusts and grinds he did onstage outraged the older generation of 1955.

It was a classic case of youthful rebellion. Kids rallied around Elvis' sneer, his tight pants, and his duck-tail haircut. Later he enlarged on the image of the sullen loner in films like "Jailhouse Rock." Still, it

was just that: an image, an act. Personally, he remained what he had always been: a nice, southern boy whose mama had raised him to say, "Yes, Ma'am" and "No, Sir," and who dutifully went into the Army when his number came up in 1958. It was while he was in the Army that he met the girl who was to become his wife, **Priscilla Beaulieu**. She lived on the same base in **Germany** that Elvis was stationed on, and when Presley came home to **Graceland**, **Priscilla** came with him. Eventually, they had a daughter, **Lisa Marie**. Later, Elvis and **Priscilla** divorced and he began dating other women, some of whom were famous, some of whom were obscure. There is scarcely a sorority girl at **Memphis State University** who doesn't claim to have a friend who dated Elvis.

By 1970, Presley had made 31 movies and sold 400 million records. His following was incredible, and he continued to record, play **Las Vegas**, and make occasional concert tours. He was a sellout everywhere he went, particularly at the few concerts he played here in **Memphis**. In fact, two concerts at the **Mid-South Coliseum** had been booked and sold out for August 27 and 28.

Then, at 2:30 p.m. on August 16, **Alan Strada**, an employee at **Graceland** found Presley lying on the floor of a bathroom and summoned an ambulance. In the meanwhile, he and road manager **Joe Esposito** applied cardiac massage and artificial resuscitation, which was continued in the ambulance and at **Baptist Memorial Hospital**. Despite their efforts, Elvis never regained consciousness. **Dr. George Nichopoulos**, his personal physician, diagnosed the death as heart failure.

So ended the life of one of the most successful entertainers of the 20th Century as well as an historical figure in music. There are those who say he didn't just influence **Rock 'N Roll**, he invented it, and they may be right. In any case, he had fans who were fanatically loyal. They still are.

Shortly after the announcement of Elvis' death, mourners began arriving at the gates of **Graceland**. The first to arrive

were **Memphians**, but soon they were pouring in from all over the country. Some were entertainers, some were politicians, and some were ordinary, middle-class people who simply put down what they were doing and drove to **Memphis** when they heard the news.

The round-the-clock vigil outside **Graceland's** stone gates was struck with tragedy late Wednesday night when a car reportedly driven by 18-year-old **Treatise Wheeler** plowed into the crowd of grieving fans, killing two young women and injuring a third. All three women were visiting **Memphis**. **Wheeler** was charged with public drunkenness, **DWI**, reckless driving, leaving the scene of an accident, failure to report an accident, and two counts of second degree murder.

Despite the two deaths, however, Elvis' fans remained outside **Graceland** until Presley was buried Thursday, August 18, at **Forest Hill Cemetery Midtown**. After the funeral, the Presley family had flowers distributed among those who had come for a last glimpse of **The King**.

Certainly, people everywhere were saddened by the death of **Elvis Presley**. He was a unique figure in the world of entertainment, one who changed the face of contemporary music. But nowhere will he be missed more than here in **Memphis**. To **Memphians**, he was more than just a phenomenally successful singer. He was one of us. He'd known what it was like to be dirt-poor and he never forgot it. He'd donated thousands of dollars to **Saint Jude Children's Research Hospital**, but he also did unobtrusive things like setting up a trust fund for a wheelchair-bound invalid who visited the gates regularly, and paying tuition for a student at his old high school. We saw him as a genuinely kind man; a man sometimes trapped by his own success and notoriety, but who wanted to help those who needed help. Others saw him as a rare entertainer, still others as a social phenomenon. But no matter how you saw **Elvis Presley**, he was always **The King**. *The King is dead; long live the King!*

— By Kay Waller



TARGET: an interview with Tommy Cathey

By Vicki McLaurin

"We were *hot*, as hot as we were going to get at that particular time. I don't know how to explain it. There was something in the air that night. About half way through the set, Jimmy said something to the audience like, 'come on down'. About that time, man, there was like a mad rush. Seats were flying and they did about \$10,000 worth of damage... They crushed the bannister that was to keep them away from the stage, knocked it in. Security was throwing people off the stage, I was running into people trying to get out of the way. I was flipping out ... and I had to keep playing!"

Not the Rolling Stones, Kristoffer-son, not Kiss - This was the scene at a recent TARGET concert in Miami, as described by TARGET bassist Tommy Cathey. TARGET, a group long admired in Memphis, has a popularity that is rapidly increasing. There is little doubt why, with such superb and veteran musicians as

We recently spoke to Tommy Cathey about his own background, about TARGET, and their newest album. Cathey moved to Memphis from Dyersburg at the age of 18 on the invitation of another Memphis musician, Jackie Cook, to join BUTTERSCOTCH CABOOSE. From there he played with ALAMO, OMAHO, CANNON, D. BEAVER AND COMBINATIONS, and finally TARGET. All this time he was also doing sessions with Steve Cropper and as he jokes, "When Duck Dunn couldn't make a session, I got it!" He played bass on

albums for COLD BLOOD, YVONNE ELLIMAN, blues artist LOWELL FULLSON, and JOHN PRINE, credits which affirm his diversity as a musician.

Perhaps his most memorable session came on a night when YVONNE ELLIMAN was recording, "TODD RUNDGREN was in town and we happened to be recording a RUNDGREN song, so Steve Cropper called him up and he came over and played on the session and brought two of his keyboard players. We sat and jammed for about two hours. He was playing this real funky little Fender Jaguar ... this real little guitar. We had a lot of fun doing that.

But on other sessions - "really strange things happened to me. I did the Jerry Lee Lewis album that was done in Memphis. I was the back-up bass player. I had to be there but I never even opened my guitar case. I was just there, and all I did was party with them. They just had me for a back-up bass player just in case Duck couldn't make it one night. So they had to pay me for every session, every night, and I even got credit on the album and everything!" - He felt real bad about the whole thing but admits, "I was kind of grinning. If it hadn't been me it would have been someone else ... so that's the way I looked at it. They had back-up keyboards, guitars, everything."

However, it is easy to hear the strong, driving bass of Cathey in TARGET's music. And with musicians like him, it is equally as easy to see why TARGET is such an unparalleled, hard-driving group. Their second album recorded for Capricorn in

Macon, Georgia, is due to be released this August. Produced by Paul Hornsby of Marshall Tucker and Charlie Daniels fame, and engineered by Curt Kenzel, it is titled, TARGET: CAPTURED. Cathey says the concept behind the album has "captured us as the way we really are, more so than the first. The second let us branch out a little bit more, vocally and instrumentally too ... it captured us as us."

Cuts like "It's Only Love," "Shine the Light," and "Runaway" are the type of intense rock and roll that have become synonymous with TARGET. There is one cut, however, which is not the usual TARGET song. "Make Our Dreams Come True" is a tune that builds slowly, with no drums until about half-way through. Then there is "Rock 'N Roll Laureate," the fastest song on the album with a "classic rock 'n roll ending, every band has probably done it. We're not really copying anything ... but we just kind of took the formula of it and put it at the end. Everybody relates to it, it's a classic line. When you hear it you go 'that's the way it should end!'"

It's an exciting album from an equally exciting group of musicians. TARGET, over the past two years has played in nearly every club in Memphis, but one of the pitfalls of "making it" is that success takes TARGET away from Memphis. They do not know when they will play in town again. Their two albums have left all of those fans who followed them all over Memphis, itching for another live performance. So watch for TARGET's special appearances and get your tickets early - it will be one hell of a show!!!

ZORRO RIDES AGAIN

There's times of music and there's times of Rock and Roll. Zorro stands out as not just another R&R band but a premiere group with phenomenal sound and plenty of experience. The group all started with an overall feeling towards original R&R sound on a basis of experience and bringing music to the people.

"Our concept is not to become stale," says keyboardist Mark Brumby. "We are trying to do a variety of styles within a rock framework so as not to become boring by repetition. We love to rock and roll, but there are other sides of our music that lean towards funk, towards jazz, and if you don't watch us we'll slip in a romantic love ballad on you. Because everyone in the group writes and is influenced by different things (styles of music), we get an interesting mixture of original material." Mark reigns from Tuscaloosa, Alabama, where he was with a single hit, single album band called Sailcat. He's featured mainly on keyboards

and vocals.

Bass guitar is handled aptly by Mark's brother, Jack Brumby, who is originally from Atlanta. Jack had played with several bands in Europe and he had previously worked with brother Mark before becoming involved in Atlanta's rising popularity as a musical city.

For flash and style and precision guitar, Kevin Holly fits the bill. Playing with the speed of light and the ferocity of a wild man, it's surprising to hear that Kevin reigns from Nashville. He comes to Zorro after having left a Muscle Shoals based recording group named Harmony along with drummer Mickey Nichols. The two had decided to choose a different musical direction than that which Harmony was taking so they both accepted an offer to form Zorro and came to Memphis.

For experience, motivation, style and the majority of experience in Zorro, credit goes to Rick Reynolds for bringing this

R&R phenomenon to Memphis. Rick is featured on 6 and 12 string guitars, vocals and stage show. Rick's major experience comes with being the original founder of BLACK OAK ARKANSAS along with Jim "Dandy" Mangrum. After having spent 14 years with BOA, Rick decided to pursue his family life and song-writing career, but apparently after a year or so, stage fever struck again.

It seems that Rick and Mark had accidentally met in late 1976 and had productively formed the seed for the band. Mark moved to Memphis and the search was on. Six months later, here we have it, Zorro.

A different brand of Rock and Roll, entirely original and very sophisticated is what makes them stand out. Stage presence is there in such superb quantity and quality, the experience is there, the sound is there. Memphis is proud to have them here.

FM 100 MUSIC NOTES continued from page 7

was right on top of it! 100 and United Artists Records thought it would really be nice to send a couple of people to the west coast to see the opening show of the "American Flyer Tour" which begins in August. How about a frisbee contest? Yeah! What began as a promotion for the new American Flyer album, "Spirit of a Woman," had an extra added attraction of good times for the hundreds of frisbee players who came out to participate in the first annual frisbee contest held Saturday, July 9th at the Overton Park Soccer Field. All week the people were informed about the contest: listeners were invited to bring their own frisbee. It could be any size as long as it was a Whammo frisbee, because we were going by the official rules set by the Whammo Commission and giving away 200 United Artist/Whammo frisbees. The FM-100 announcers acted as judges for the event, judging for accuracy, distance and the maximum time a participant could keep his frisbee in the air, and the Paris "Free Style." You wouldn't believe how many "Professional" frisbee flyers there are in Memphis! Oh yeah, and

the number of tricks two people could do with a frisbee was almost unbelievable. The contest got under way at high noon, registration was held for an hour and a half prior to that. Despite the little rain that almost spoiled our party, Russell Smith continued to fly his frisbee in the rain to win the grand all expense paid trip to the west coast to see the opening show of American Flyer's U.S. tour ... sweet summertime '77 with FM-100.

The very same day that the frisbee contest was going on, the FM-100 entertainment workshop was happening at the Hyatt Regency. The workshop included various speakers in the music and recording industry. In case you haven't noticed there's a lot of talent springing up right here in Memphis once again. The idea of the entertainment workshop was to inform amateur and professional musicians about what it takes to make it and stay in the music business. How to develop an image for your band, how to get a "gig", how to put a show together, and most important how to avoid the "rip off" in the music business. For six and a half hours a \$10.00

fee including lunch was the admission charge. Hopefully some of the people that attended will get and keep their act together.

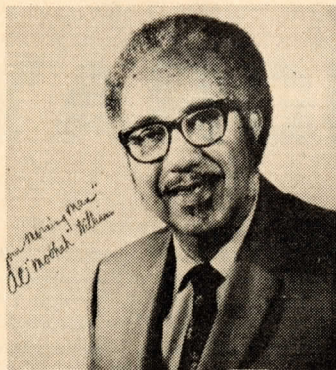
Whenever you're looking for something to do on a Friday night, FM-100 and the Movie House on Poplar get together for midnight movies on Friday and Saturday night, plus all the beer you can handle. If you can drink your weight in beer you win one free beer for your girlfriend. (Just kiddin') Free tickets are given away on the air during the week for some really classic movies, cartoons, and good times!

Interesting and informative people are heard daily on FM-100 during The Daily Planet News, just one of the informative services FM-100 carries to keep its listeners up to date. 100 gives Memphis sixty seconds Monday through Friday mornings with Tad Griffin and news lady Anita Howell. If you have questions which you feel sixty seconds should ask, feel free to get in touch with us at FM-100.

Other things happening on 100: For years now FM-100 has been turning

Continued on page 18





Al "Moohah" Williams



Theo Wade



Robert Thomas



Herb Kneeland

WDIA

Somebody must be doing something right at Memphis radio station WDIA. The station, which was the original pioneer in black oriented radio in the bluff city, has historically lingered around first, second or third positions in the local rating books. But recently WDIA received national acclaim from three prestigious industry entities for superlative performance during 1976. **Billboard Magazine** and **The R&B Music Awards** each presented WDIA

"The R&B Station of the Year Award"; and "The Black Radio Exclusive" Conference voted Mike Frisby, WDIA Program Director, as Program Director of the Year.

The determining factors for all three awards were air quality, promotions and public service. The judges' decisions were based on tapes of the station's ratings and written presentations concerning promotions and public service.

WDIA has a most outstanding list of public service accomplishments including the **Goodwill** and **Starlight Revues**, which provide much of the funding for such projects as the **Goodwill Boys and Girls Clubs**, supplies and equipment for 100 little league baseball teams and many other community minded undertakings.

With all due respect to the station's community services, Mike Frisby (P.D.) is a firm believer in the virtues of sound quality and ratings. Speaking to why the station won the **R&B Station of the Year Award**, Frisby stated, "If the station didn't sound good that (community service) wouldn't make it station of the year. If the station sounds good, but the ratings aren't

any good, then it wouldn't be the station of the year."

Frisby has held the position of program director since his arrival at the station in April of 1975. He came at a time when 'DIA was not at its peak. In one year he not only brought the station out of its slump, but he did an award winning job of "cleaning up the sound and getting rid of a lot of garbage that the people didn't want." (Frisby)

Of course the contributions of other equally important personnel, the team, played a major role in the station's success. the captain of the award winning team is **Charles Scruggs**, a man who allows freedom of creativity among the personnel. Such creativity lends itself to blue ribbon accomplishment and civic service.

Then there's the team itself, the all important WDIA "air force", with something for everyone from the age of 1 to 101. The WDIA day begins with two institutions in Memphis radio and the general community as well. **Theo Wade** is the station's gospel vehicle. More hours of gospel music emanate from WDIA than any other station in the city. **A.C. Williams**, the station's highest rated announcer, follows **Wade**. From time to time **Williams** has been the highest rated announcer, city wide, in his highly competitive time slot.

Robert Thomas, also a veteran announcer, whose distinct style has become a trademark of WDIA over the years, is a former program director and a dedicated radio man.

The remaining four disc jockeys haven't been around quite long enough to be considered institutions but their audience

following speaks well of their competence. **Warren Epps** came to 'DIA from Chicago, bringing to the station a versatile and balanced radio personality. **Epp's** show is up-tempo but with a mellow groove. His fluid smooth voice provides the relaxed attitude for his afternoon show.

Warming things up just a bit is **Maxx Fortune** at 3:00. **Maxx**, who is also the music director, cooks through the drive time hours. **Herb Kneeland**, a firm believer in personality radio, practices what he preaches. He follows **Fortune's** show with a bright fast moving show. **Kneeland** has a genuine love for people that is reflected in the mood of his happy evening hours. He started with the station as a teen-age reporter and remains the most popular announcer with the teen listeners. By the way, **Kneeland** believes that 'DIA should be the **Station of the Year** instead of the **R&B Station of the Year**.

Vincent Wayne means the late show. He is a young disk jockey who, believe it or not, was a teen-age evangelist. The strongest appeal of **Wayne's** show is the featured albums played in their entirety without commercial interruption. WDIA was one of the first local stations to institute this practice and the public response to it is extremely favorable.

We can be quite proud of our award winning R&B station because it has maintained high ratings with a consistency unequalled by any other R&B station in the nation over the years. Now that WDIA has been honored nationally, perhaps the city of **Memphis** will open its eyes and ears to yet another part of its celebrated music heritage.



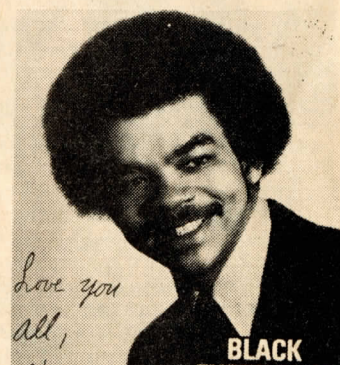
Charles Scruggs



Warren Epps



Maxx Fortune



Vince Wayne

Eddie Floyd

Knocking On Wood Again

EDDIE FLOYD (ed' i • floid'), n. 1. a superb black male vocalist, song writer and producer; best known for a song entitled **KNOCK ON WOOD**, popular in the mid 1960's. 2. a victim of the Stax Record Company circumstance. 3. an optimist and idealist while remaining an realist. 4. a man stimulated by the basics of life and activated by his own spirit; hence a man sensitive to the needs of others. 5. a man aware of his ability and his limitations. 6. a veteran of his art.

— By Jack Muth

Eddie Floyd's musical roots reach back into the 50's in a group called **The Falcons**, a group in which many famous artists paid their dues. **Wilson Pickett**, **Joe Stubbs** (brother of **Levi Stubbs** of the **Four Tops**), **Cermack Rice**, **Lance Finnie**, **Willie Skoffield**, and **The Ohio Players** are some of the names who worked with Eddie in that group. They were responsible for hits like *You're So Fine* and *I Found A Love*.

When who his greatest musical influences were, Eddie replied, "My mama wanted me to play the trumpet and I tried, but my chops just couldn't handle it. So I joined the choir ... I could sing all the different parts; bass, soprano, alto ... It turned out to be very helpful when time came for me to write the instrumental parts for my songs. I just sing the bass part to the bass player and the organ part to the organist and so on."

"When I became of age I used to listen to the singing styles of **Johnny Ace**, **Nat King Cole** and **Hank Williams**. I also go into the big band sounds like **Glen Miller**, **The Dorseys** and **The Duke**. So, as you can see, I've been influenced from many sources." It is obvious because each song Eddie writes stands out and is uniquely different from any other song he has written or any other song written by anyone else. While with **Stax** Eddie wrote many hits with some of the **Stax** artists like **Booker T. Jones**, **Steve Cropper** and the late **Al Jackson, Jr.** They wrote hits such as *634-5789*, *California Girl*, *I Never Found a Girl to Love Me Like You*, and *Knock On Wood*. Now Eddie writes with the assistance of his wife, **Sonja**, and he says that's the way he will write from now on. **Sonja** is a strong lyricist.

Since the bankruptcy of **Stax** Eddie has been performing personal appearance tours as usual and recording at **Malaco Studios** in **Jackson, Mississippi**. (*Misty Blue* was a hit on the **Malaco** label.) His latest album on the **Malaco** label is entitled **Eddie Floyd Experience**. Why



Experience? That is the name of his band. The album contains sounds that compete with the sounds of yesterday, today and tomorrow. It rivals the old **Stax** sound in terms of tightness, clarity and mix. With all of this going for it I doubt you will ever hear it because Eddie has declined the option of his contract with **Malaco** and their promotion agency, **T.K. Productions** of **Miami**.

Eddie has also been writing and producing for two other **Malaco** artists, **Dorothy Moore** and **Jewel Bass**. Both ladies have currently released singles so Eddie will be maintaining contact with **Malaco** and wishes much success to that label.

"I feel like I've got a few more songs to write and a few more records to make.

That's my life. I write about the things I see in life. I like to write songs about love, but when you think about it all songs deal with people. I even write songs in my sleep so I keep my cassette recorder beside my bed. I wake up and put the song idea on tape and listen to it in the morning."

Eddie is now signed with **Don Dortch International** here in **Memphis**. **Don** approached Eddie only days after he had signed with **Malaco**. Eddie was somewhat heartbroken at the time and so was **Don**, but both seem very positive now. Eddie is ready with enough songs to fill another album. Currently **Don Dortch International** and **Soultastic Productions** are in the planning stages of Eddie's future. Eddie is **KNOCKING ON WOOD AGAIN**.

MUSICIANS FREE CLASSIFIED

Carl Welch, 18, drummer. Rock/Pop/Jazz. Can travel. 682-4434. Wizard.

Male vocalist looking for est. band, have some P.A. equip., years exp., in town gig. Top 40. Contact Frank: 398-6003.

Phil, 363-0596, 362-3045. Keyboards to join est. group; funky/soul/disco/rock/jazz. Must travel.

Fiddle player. Country or rock. Looking for gigs or wish to form country band. Looking for steel, drummer, lead, bass player for country band. Johnny Yates, 853-0011.

Bass player, acoustic and elect. Needs gig, any style music. Contact: 324-5984.

Bass player to join or form rock band. Call Mike: 353-3907.

Cornell McFadden, drummer, 24, R&R, Pop, R&B. 8 yrs. studio exp. 274-9678.

Keyboards & singer, play rock. 465-2607, Richard.

Bass player looking for gigs. Plays rock, pop, jazz. Can travel. Call Johnny: 357-7362.

Guitar player. Looking for a home. Plays hard rock, top 40, jazz. Contact Richard: 397-2009.

FROM WICHITA, KANSAS:
Larry Sparks: Lead guitar, rhythm guitar, bass guitar, drums for weekend gigs. Mostly country. Contact Larry: 754-8894. FOR THE COUNTRY CONNECTION.

Lead singer wants to join soul band. Nathan - 744-8061. Call after 5.

Keyboards and female vocalist needed, all styles music. Call Mark between 7:30 - 11:30 at 732-1319.

Steel player, 15 years exp. Local club gigs if possible. Progressive country and country. Contact Chuck: 332-3491.

Sound technician, exp., MUST TRAVEL, serious inquiries only. Contact Bob, (314) 264-2685.

Bass player wants to join any type band. Sings also. Danny - 278-2052.

Lead singer looking for form band for gigs & recording. Into Browne, Stills, Eagles & original material. 276-7157.

Group looking for lead singer & lead guitarist. Rock. Call: Jack 353-1790, Chuck 357-2059

Wanted singer, vocal gigs, for established band. Contact: Daryl 386-2253, Jim 794-7911.

NAMM Marches on Atlanta

— By Allen Hester

Music dealers, manufacturers and musicians besieged Atlanta last month, took over the Georgia World Congress Center as well as several adjacent hotels and entrenched themselves for a 4-day (June 11-14) assault on the minds, hearts and bank accounts of we, the music-buying people.

Virtually every manufacturer in the music business rented space in the convention center in order to display his wares, unveil new products and innovations, and tell you why the other guys' stuff ain't happenin'. The more prestigious companies rented suites in the nearby hotels which were made easily accessible by shuttle buses that ran continuously from 8 to 5. In eight hours' time on the trade show floor, one is likely to catch a glimpse of any number of celebrities whose business it is to endorse various products and in some cases, demonstrate them through impromptu jam sessions and solo performances throughout the day. George Benson spent a lot of time at the Ibanez booth, signing autographs and promoting his newly designed George Benson model Ibanez guitar (a Gibson ES-175 scaled down to Les Paul body size); then he strolled over to the Polytone

Amp display for an incredible jam session with jazzmen Tommy Gumina and Ray Brown that left the crowd cheering. Nearby, the French-born fingerstyle guitarist Marcel Dadi displayed his flawless Atkins style on a new Ovation proto-type guitar. At the Gibson headquarters, Les Paul, Howard Roberts, and various others jammed throughout the day. Gretsch, of course, presented Chet Atkins himself in a small afternoon concert in which Chet picked both classical and electric guitar in unsurpassed fashion while cracking wise with the audience. But homespun humor and guitar virtuosity doesn't amount to a fraction of the National Association of Music Merchants' annual convention.

When the trade center closed at 5 p.m. everyone retreated for dinner before embarking on missions of intrigue after dark. Every manufacturer had a reception room, a well-stocked bar, and an unceasing desire to talk shop. In the midst of all this there was more than enough entertainment to take the edge off a hectic day. Maynard Ferguson brought his band into the lobby of the Omni International Hotel and proceeded to blow the roof off the joint, absolutely free, for the benefit of passersby

who were on their way upstairs to catch the Downbeat Happening, which featured Louie Bellson, trombonist Phil Woods, pedal steel wizard Maurice Anderson, and an ensemble of legendary guitarists in a knockout grand finale.

This years NAMM Convention was a huge success all the way around. Many sales were made, many amazing new things were presented, such as the Arp AVATAR guitar synthesizer, the Oberheim 8-voice polyphonic synthesizer with digital memory bank, 8 and 12-channel Tangent Mixers, and so on *ad infinitum*; everything from the simplest replacement part for guitars to computerized digital room analyzers which measured the acoustic properties of a concert hall and illustrated those properties as they changed on an LED panel. Pretty aifty, huh? Next years' NAMM Convention will be held in Chicago in the early part of June. If you are interested in going, it only costs 5 bucks for a 4-day pass onto the trade show floor, and all the concerts, demonstrations, and jam sessions are open to everyone. Needless to say, your perspective of the music industry will be greatly enhanced by attending NAMM.

FM 100 MUSIC NOTES continued from page 14

Memphis on to the King Biscuit Flower Hour, Saturday nights at midnight. Good news! Add another midnight special to your skinny dippin' parties! FM-100 debuted "Rock Around the World" Sunday, July 17th and it'll run each Sunday night at midnight! "Rock Around the World" features the conversation and music of different people in the music business ... listen for it!

Even more music still happens on Sunday nights between 7-midnight with Gregg Siggers. From 7-8 Gregg reviews the top ten selling LP's of the week as reported from local record stores. From 8 till 11 even more music takes place. He takes a look at new products such as the new Carole King LP, the new Allan Parsons Project album, New Styx LP, etc. Then from 11-midnight it's the jazz blues hour for your gettin' down pleasure!

Remember the day Ron Olson decided to have a "Memphis Music Special" on his show? With all sincerity, thank you Andrew Love and the Memphis Horns for sharing your time with us. Thank you Jaguar and believe me when I tell you guys you're going to do damn well! Cottonmouth, thank you and hopefully the record buying public will "treat you kindly."

More special features from your album station: Weekday mornings between 6-10 a.m. "The Kid," Tad Griffin treats Memphis to a special feature album with that morning cup of coffee and delight.

At midnight Monday through Friday, FM-100, Van and Co. over at Whitedog Stereo and Records in Jonesboro, present the "Album Hour." New albums are featured along with classic oldies ... guaranteed to get you off!

FM-100 has welcomed a lot of fine concerts in the past, but there is still a lot of summertime weather and concerts to come! The Doobie Brothers and Henry Gross together in Memphis, one of their favorite cities in the states on July 26th at the Coliseum. FM-100 welcomes Kris Kristofferson and Rita Coolidge to the Coliseum on August 11th. Leo Sayer and Melissa Manchester together at the Coliseum August 13th, and Frankie Valli and the Four Seasons bring some summertime music to Memphis August 24th.

Hot Tip: "The World of Star Trek is Coming to Memphis!"

FM-100 and the Ritz Theatre and music hall proudly bringing more and more live broadcast back to the radio this summer! Mac McAnally made his debut at

the Ritz, live on 100, July 24th. Jesse Winchester returned for the second time to his sweet home "ole Tennessee," July 17th and live on 100. Be listening soon as FM-100 plays recordings of Jesse Winchester live from the Ritz! I like good hard core quality rock n roll, and the Ritz presented another exclusive live broadcast from the Ritz with Mama's Pride, July 19th. There's a show I've been looking forward to along with a thousand other folks. It's been postponed a couple of times, but we always keep the faith. I'm speaking of Al Jarreau, July 27th at the Ritz. It may or may not have happened by the time this issue of Handy is released. Either way, I can still feel it in my bones!

FM-100, your Album station, looking forward to a good "Summertime '77" with the people in our listening area. Believe me we'll keep you informed as to what's going down and what's coming up. (jive me then) For concert info: 276-7881

Request line: 726-5100

V.D. Hotline: call Ron Olson

P.S. For everyone here at FM-100 and the WMC stations ... we all say thank you Memphis for your help and understanding after the fire ... things are still being put back together, slowly and "right."

"May the Force be with you."

MORE CRUISIN'

Bill Shut has heard that Southern Creed has been doing a demo down at the Creem/Hi Recording Studio here for shopping around. The prospects are there, boys, go after them.



Southern Creed

There's a new production company in town called Rolashed Enterprises, Inc. that represents a new group named the Numbers who have a single released called, "Turn Me On," backed with, "I Got To Pull Away." Bill Shut here is glad to see that there are some new up and coming production companies that are helping project Memphis Music into the national spotlight once more! Good Luck Rolashed!

One thing Handy would like to know is how come many of Memphis' radio

stations won't get behind the new groups and labels here in Memphis? With their support in putting on the air most of these new groups, or breaking them locally, it would naturally help break these groups nationally or at least make other radio stations around the country realize that Memphis stations support Memphis Music and will do their damndest to help these people make it. Why is that, fellas? Call or write and let Handy know! OK?

Handy regrets to say, taht shortly after the June issue came out with the Pointless Brothers featured in our Rising Stars section, they broke up. It seems that their personal musical careers were interfering with their getting together as the Pointless Brothers, so they called it quits. I'm sorry to hear of that as I thoroughly enjoyed not only listening to them, but watching them play.

The Doc Kirby Band has been picking up sincere rock n roll following wherever they play. Pat Malone, alias Doc Kirby, is a wild man to watch on stage with a deep, guttural voice that can send chills up and down your spine. But B.S. found their guitarists excellently suited not only towards each other, but with the style of music that they play. Pat Miller, Handy's publisher, older brother Mike came to visit for a while and was amazed at Doc's guitarists. Mike, we must add, is a jazz

guitarist out in L.A. and is good enough to recognize good talent when he sees it.



Doc Kirby



What do bassist Cedric Martin, sax player Paul Harrell, guitarist Mike Cooper, drummer Lewis McCall, trumpet player Karl Fuller, trombonist Nelson Pilot and organist Danny Thomas all have in common? Love of music and CON-FUNK-SHUN. They all have different musical backgrounds; soul, gospel, formally educated and self-taught, but they all share the same aspiration where the future of CON-FUNK-SHUN is concerned.

They want their music to be "music for Everyone." They remind us that there are few groups who have crossed racial barriers to reach the multitudes, like WAR, Jimi Hendrix, and Santana. It is that kind of perennial music they want to create.

Displaced Californians, they came to Memphis as back-up musicians for SOUL CHILDREN. Known then as PROJECT SOUL, they first met the SOUL CHILDREN when they backed them at a benefit for Angela Davis where they impressed them by learning all the material in two days. The SOUL CHILDREN were having internal problems, and seeing the strong union of musicians in PROJECT SOUL, signed them on as their new back-up group. (As PROJECT SOUL, CON-FUNK-SHUN was the background music for the SOUL CHILDREN and several others on the Watts-Stax movie soundtrack.) They moved to Memphis and toured with them for 1½ years before separating. They decided to stay in Memphis because of the recording fame of Isaac Hayes and Stax. And they didn't want to return home without some measure of success.

The music in Memphis in 1972 was not

very stylized. CON-FUNK-SHUN found themselves often too sophisticated for most black clubs and clubs that catered primarily to white bands would not hire them, a racial barrier CON-FUNK-SHUN described as business oriented. They were probably the first Black band in Memphis to do off-state mixing and use tree lighting for the concert effect in the club.

They began recording at Audio Dimensions in 1973 and soon had two well received singles on the Freetone label. It was not until July of 1976 that they were

CON-FUNK-SHUN

(or seven musicians over Tokyo!)

— By Vicki McLaurin

signed with Mercury records.

In 1974 they were booked on a U.S.O. tour, backing Carla Thomas and also playing by themselves as CON-FUNK-SHUN, in Japan, Taiwan and Guam. In Tokyo, they signed an exclusive contract with the Club Mugyn. They returned the next year for a grueling six week, six nights a week, three shows a night stint. They came back the next year for a seven week stand. They enjoyed Tokyo tremendously and found it difficult to leave each time, especially once. The tour's road manager had conned the girl at the ticket counter at the Tokyo airport to sneak on more of CON-FUNK-SHUN's equipment than what was allowed. The plane, several thousand pounds overloaded (which they say cannot be directly attributed to their equipment) had some difficulty taking off. "After a while, since you've been riding

around in planes a lot, you know it's supposed to get up!" The runway ends in Tokyo Bay, and so did the careers of CON-FUNK-SHUN almost end.

They have had several other close calls, including peacefully sleeping while their tour bus careened down a mountain road without brakes and an incident concerning a burning van recounted by one of the band's members:

"There were nine of us in an Econoline van pulling a trailer, when the bumper broke off the truck. We took the bumper and the truck and drove to have the bumper welded back on. We were just all standing around and the guy proceeded to weld the bumper back on the truck. Some kind of way, he welded a hole in the gas tank and the gas tank caught on fire, dripping on the ground. The back of the truck was getting ready to catch on fire. He was trying to put it out but he couldn't so he just jumped from the truck and told everybody to run, the truck was going to blow up. So we decided to abandon the truck! So there were eight of us running from this burning van. That was crazy, but what was really crazy was there was one person, Cedric's brother, Bernard, asleep in the van. We were running, when somebody said Bernard was still in the truck. Cedric was running and all of a sudden he put on brakes and with his squeaky voice hollered, "Bernard!!!" Everybody did a complete about face, went back to the burning van, could have all been killed, and kept putting dirt and water on the fire and it finally went out. Here's another stupid thing that happened - Lewis opened the door of the van, Bernard's sitting there still asleep, the back of the truck is blazing. Lewis goes, 'hey, Bernard, hey man, wake up,' in this calm, stupid voice when he should have just grabbed him and thrown him out on the ground!"

So CON-FUNK-SHUN has survived brakeless buses, burning vans, and endless practical jokes on each other. What lies in their future? They are planning to return to the San Francisco bay area this fall to possibly do an album. In the meantime, they will be playing in the Mid-South area, taking their music to the people, music they play for everyone. They love playing for people. "We try to make our music open enough, and we would hope that we would be treated equally as far as putting pop tunes on pop stations. There have been a lot of groups in the past that have been categorized as S&R or R&B; they really shouldn't have been just kept in that category." CON-FUNK-SHUN wants to overcome that both musically and in a business sense.

We feel they already have. Their music is for everyone. It's happy music, a fact that has to be due in part, to the attitude and cheerfulness of CON-FUNK-SHUN's seven members. They have a strong union, an easy going manner, and talent. All this is reflected in their music; music which is universal; happy; music that is CON-FUNK-SHUN.



COTTONMOUTH

Funky Music

— By Vicki McLaurin

COTTONMOUTH: A funky black snake with a white mouth? That funky taste in your mouth the morning after? How about forgetting to try to figure out the meaning of the name, or why they chose the name, and just think of COTTONMOUTH as the guitar of Tim Spivey, the bass of Steve Cobb, the drums of Doug Embry and keyboards of Tomm Graham.

A new group in Memphis, COTTONMOUTH is a strong group. They played together and separately, in and around Huntsville, Alabama, before coming to Memphis. They came because Memphis was Memphis Music, (which they feel didn't peter out, "it was the people behind it" who did).

"It's not easy for an out-of-town group to break into the local scene," they say, "but

the people we've got behind us are the best people in town." Those people are Soultastic, Inc., who signed COTTONMOUTH after Tim Spivey had carried Rick Taylor's phone number in his wallet for three months.

COTTONMOUTH's music is what they term Disco-Jazz. "Disco is jazz oriented. We're trying to feel where we fit. There are bands we just can't go after, but a lot have got to move over! We can get more sophisticated and employ more jazz."

They play what they feel, and what they feel happens to be in the market now. They put on a wholesome sound. "A lot of groups play as hard as they can and don't lay back at all. We lay back and compliment each other's style. We play with each other."

Their album was recorded in two of the

major studios here in town. Lester Snell, whose abilities create a sound COTTONMOUTH says is reminiscent of the old Memphis sound, arranged the horn parts at Ardent, where Robert Jackson and Mac Rogers also worked on the tracks. Rhythm tracks were recorded at SHOE with Andy Black and Warren Wagner.

The group will remain the four solid pieces that it is, but horns definitely are a part of their future. Since they have been playing lately with the MEMPHIS HORNS, we would like to stress that COTTONMOUTH is solid without any horns at all. They do very skillfully bring together the qualities of Disco and Jazz, to create a sound that may hereafter be referred to as unmistakably COTTONMOUTH.

STILL CRUISIN'

Some of you people did it again! You missed **Jesse Winchester** for the second time down at the **Ritz**. It's kind of sad that he can't hang around **Memphis** for a while, so everybody can become familiar to his phenomenal talent and songwriting ability. He's already a folk legend and hero and will be known as such for years and years and years and ...

Denise La Salle got married July 16 to a d.j. out of **Jackson, Mo.** **Denise** is **Memphis'** first lady of R&B and **Handy** wishes her all the luck in the world!

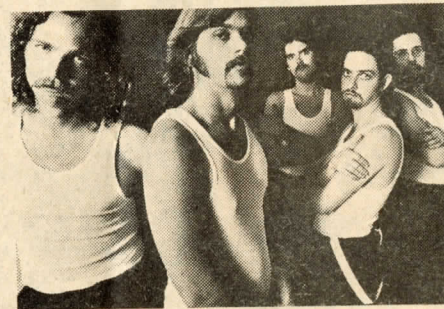
Memphis Songwriter's Association met at **Bad Bob's** on July 16 for an amateur showcase to raise funds for a *big* showcase that they sponsor in November. Watch **Handy** for more details on their big showcase.

Stan Kessler over at **Onyx Studios** is engineering and producing the **Memphis Fire Department Band** featuring lead singers **Brett** and **Jerry Tatum**. From what I understand this isn't going to be a run of the mill patsy poo group so watch for them! Our reports have been excellent. And congratulations **Jerry** on a brand new daughter!

Also wish to congratulate **Ron Capone** for another great production! It seems **Ron** and his wife, **Sharon** are the proud parents of a new daughter born on July 5, 1977. Congrats to you too, **Ron**!

Fretone Records seems to be all over the place now. They've signed some excellent new groups and individuals to contracts and are really making some headway on the national level ... **Thermos Greenwood** on **Fretone**, are out of **Atlanta**, but now reside here in **Memphis**. They have a single out called, "Wo Gave the Monkee a Gun?" that is literally laced with heavy satire. All through their show, **Thermos** persists in comedy antics and situations and the majority of their songs bear some type of social comment, satire, or philosophy towards today's social scene. One thing that really grabs me about **Thermos Greenwood** is the total versatility, overall, of the *whole* band. Plus

the bass player, **Tommy Dean**, plays a 5 string bass! I'd never seen one! ... Another of **Fretone's** multi-talented groups is some local people who call themselves, **Stephen**. They also have a single out entitled, "Morning Love," that is absolutely phenomenal! Plus a looker of a lady who sings up front for 'em. What'd you say her name was, **Howie**? Ok now, I think you people better watch for **Stephen** because they're going to do it to it!



Thermos Greenwood



Stephen

There's another new group in town destined for R&R stardom. It seems as though one of the members has already seen it and had it for several years. I'm talking about **Zorro**, in case ya'll haven't heard them yet. **Zorro** is five fine musicians

gathered from all over the South to make their premiere showing here in **Memphis** and I consider you lucky to have them here.

Rick Reynolds, the unofficial leader of the group, brings the most experience with 14 years in **Black Oak Arkansas**. After a friendly departure from **BOA**, **Rick** still decided to go the R&R route so the search was on. He brought in brothers **Mark** and **Jack Brambery** on keyboards and bass, **Kevin Holly** on lead and **Mickey** on drums from all over the South and **Zorro** was born. I've heard them, I like them and you will too!

Want to know where the stars shop for clothes when they are in town? Seems to me that the last I heard **Fleetwood Mac** and the **Eagles** were seen at the **Back Door** over at **Poplar** and **Perkins**. I kinda enjoy going in there myself but for a different kind of shopping! They also have the best looking ladies in town!

How **Coon Elder** does it I'll never know. He just seems to attract beautiful women. It seems that last June 28, he was seen being accompanied (singing with) by 2 beautiful women in the shapes and likenesses of **Lois Wright** and **Diane Coker**. **Lois** used to sing with **Coon** if you recall and sang locally for several other **Memphis** based groups. I'd say somebody better snap her up for singing before she totally gets away. Now for **Miss Coker**, somebody better get her too. For such a little tiny lady, she really belts out the music.

Fretone Records Presents:

Stephen
Morning Love
Wolfpack
Mother-in-law

Coming Soon!



FRETONE
RECORDS
INC.

Memphis' own punk rock group, **The Scruffs**, have just had a new single released on **Power Play Records**. It was recorded at **Shoe** and is entitled, "Break the Ice," and "She Say Yeah." This release is prior to them going on tour to **New York's** famous rock clubs **CBGB's** and **Max's Kansas City**. From what **Handy** hears, the single is getting much air play in **L.A.** and in **New York**. **Bill Shut** isn't a real punk rock fan, but after listening to the songs 2 or 3 times he had to admit, "they grow on ya!" Good Luck, **Scruffs**!



Scruffs

Glenn Cammack, Steve Newman, Dennis Ramarey, and 'Twitch' Davis

have gotten together to form **Memphis'** only blues boogie and r&r band. Their new name is **Sinner Saints** and the best **Handy** can come up with is *cookin', cookin'*.

Handy's best of **Memphis Music** Sponsor of the Year award goes to **Strings and Things** at 205 South Cooper for holding their *fifth* (yes, fifth) **Strings and Things Rock Band Competition** Festival July 31 at the **Overton Park Shell**. The first place winner, **Tyfoyd**, won a complete sound system of their own. The next 6 place bands won free recording sessions. The winners are as listed:

1. Tyfoyd
2. Free Flight
3. Savage
4. Phil
5. Hot Ash
6. Mabel Paige

One of the great things about the festival and the bands participating is that they had to be eighteen or younger. Watch out old timers, the young rockers are taking over!

Here's another single out by another **Memphis** group. **The John Byrd Band** with **John** on lead guitar has one out titled, "Earth Man Blues," featuring **Alex Chilton** on the lead vocals. We personally haven't heard it, but would like to, of course. It was recorded at our own **Ardent Studios** on the **Power Play** label with **Ron Capone** producing. We do hear that they are cutting another single too called, "Fresh Air. Time Square." The group features

Mike McCarroll on drums, **Haines Fullerton** on guitar, and **Ken Carpenter** on bass. Let's hear some of that music, boys!

Bill Shut apologizes to the following people for misspelling or printing their names wrong in the first issue of **HANDY**: **Kerry Dortch**, **Chip "Woods" Thomas**, **Tony Yarbrough** of the **Pickin' Post** fame, **Steve Ingols**, **The Radiants**, **Sigma Chi**, **Jerene Sykes**, and **Bill Shut**.

The struggles of this magazine are probably nationwide by now. We, of **Handy**, feel so strongly about **Memphis** and its music that we are willing to fight for **Memphis'** natural heritage and standing in the national spotlight. If you feel the same way, let us know and write us. If you enjoy the magazine - write us and let us know. If you think that what we are doing is right - write!

c/o **Handy Magazine**
3569 Mynders
Memphis, Tenn. 38111
(901) 452-0585

Handy Magazine wishes to thank and acknowledge **Stoney Burns** and **Buddy Magazine** of **Dallas, Texas**, for an open, flagrant use of their magazine style and format. **Stoney** - it ain't *exactly* like yours, though it's close, but you were the whole inspiration behind the format of **Handy** and the bringing of **Memphis Music** to the national eye.

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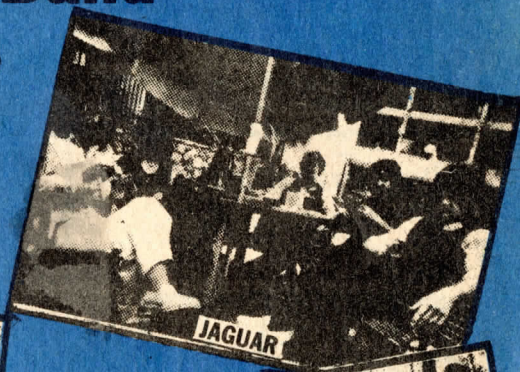
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